

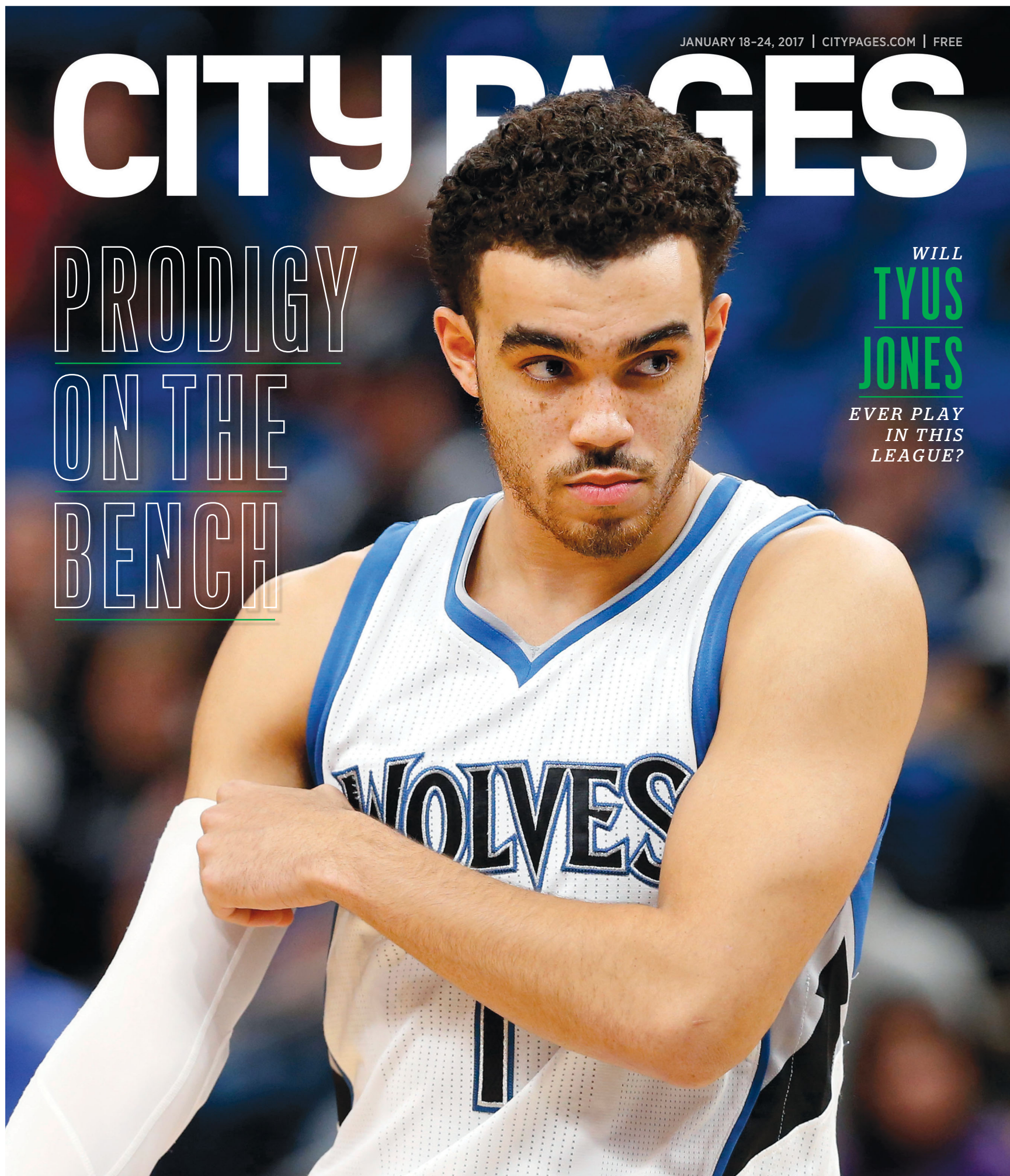
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ON THE
BENCH

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EVER PLAY
IN THIS
LEAGUE?



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CITY PAGES

January 18-24, 2017

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THE SHORTLIST



Tommy Stinson's revamped Bash & Pop was a reckless blast at 7th St. Entry
citypages.com/slideshows

STEVEN COHEN

THE STAT SHEET

\$32,120

Amount taxpayers covered for food for friends of Minnesota Sports Facilities Authority execs at U.S. Bank Stadium last year.

\$89

Guestimated cost of the same food if purchased at Aldi.

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Minnesota's growth in solar electricity output since 2015.

\$50,000

Value of a winning Powerball ticket that expired last Friday. It was purchased by an unlucky winner at a SuperAmerica in Jackson.

“Dead Muslims don’t magically become walking zombies when you least expect it.”

Reader Asif Kidwai responds to “Fear of Muslims prompts Chisago County to reject Bosnian cemetery,” at citypages.com

ENEMIES OF THE STATE

IN SOUTHWEST MINNESOTA, farm chemicals have so polluted lakes and rivers that kids can’t swim and dogs are dying. So last year, Gov. Mark Dayton pushed through a law mandating 50-foot buffers between crops and waterways to create a natural filter.

Now farmers are demanding compensation for land taken from production. They apparently feel entitled to ruin Minnesota’s waters — unless the state pays a ransom for them to stop.

State Rep. Steve Green (R-Fosston) has introduced a bill to repeal the law. Under the Republican version of family values, no problem is ever too great to be dumped on your children.

POPULAR STORIES

AT CITYPAGES.COM

Dear God, Minneapolis. Which one of you made this **SNOW DICK** in Loring Park?

REFUGEES THE MINNESOTA 8 face deportation to a land they’ve never seen

Scary clip shows why you avoid Minneapolis attraction **MINNEHAHA FALLS** when it’s icy [video]

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PRIOR PERVERT

A prank at Prior Lake High predicted a degenerate in the making

The 21-year-old Twin Cities man accused of rape-y behavior on the University of Minnesota campus has a bit of a history with rape-y jokes.

Indeed, a notorious prank Ben Sloan pulled during his time at Prior Lake High School predicted with alarming accuracy the crimes he's been charged with, following a night drinking at Sally's Bar and Restaurant on Washington Avenue.

Charges filed in Hennepin County say Sloan sat down uninvited next to a young woman at Sally's, while Sloan's friend took another seat at the booth, next to the woman's friend.

Sloan quickly tried putting some creepy moves on her. "I want to marry you and [expletive] you," Sloan told the 22-year-old.

He repeatedly put his arm around the victim, pawed at her breasts against her

will, and finally put his hand down her pants and molested her. The woman said "no" to Sloan multiple times throughout the assault, and finally left.

Because Sloan had given her his name, she was later able to look him up, and contacted a friend who attends the same college. (His current school is not listed in the complaint.)

Sloan tried using the woman's friend to get in touch with his victim, saying his behavior was out of character and had made him "sick to my stomach thinking about this." He said he wanted to "sincerely apologize" to the woman.

But Sloan would sing a different tune when interviewed by police, telling them he might've touched the woman's breasts by accident, if anything happened at all.

A DNA test of the waistband of the woman's pants matched Sloan.



Before Ben Sloan, 21, was arrested for molesting a woman on the University of Minnesota campus, he was joking about "vagina inspections" at Prior Lake High School.

In 2014, Sloan was apparently a central figure in a high school prank that eerily echoes his current predicament. A letter circulated announcing a "mandatory vagina inspection" using the school's official letterhead. The story eventually made the national news and was covered by BuzzFeed and Gawker.

After the media storm blew over, Prior Lake students tweeted out a celebratory

photo marked "#SeniorConfessions." Standing at the center of the photo is Sloan, formerly found at the Twitter account @ben14sloan. As of Tuesday morning, the account was deleted.

Sloan's been charged with third-degree criminal sexual assault, which carries a maximum of 15 years in prison and/or a \$30,000 fine. He is currently out on bail pending a February 10 court hearing. —MIKE MULLEN



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Parental Cleave

How 35,000 state employees got paid family leave — for now

Around Stephanie Meyer's office, a lot of employee conversations are disgusting.

Meyer, an epidemiologist with the Minnesota Department of Health, is among the people called when someone wakes up violently expelling their dinner.

Her biggest case in 16 years with the department was a 2008-09 salmonella outbreak, which killed three nursing home patients before researchers traced the bug to a badly run peanut plant in Georgia.

But one recent chat with a colleague left them both feeling pretty good.

He'd just returned to work after taking time off to spend with his new baby. Between family leave, vacation, and the holidays, he'd been home with his wife for two months. "I didn't realize how much that time would mean to me," he said.

His gushing meant a lot. Meyer is eight months pregnant with her fourth child.

After each of her three previous pregnancies, Meyer took the 12-week unpaid leave mandated by the federal Family and Medical Leave Act (FMLA). She considers herself "really lucky." She could afford to skip paychecks, thanks to her husband's "great job" in IT. When the family had three kids in part-time daycare simultaneously, they were spending \$3,000 a month, a devastating bill for someone who just went three months without a paycheck.

"I don't know how people do it without having family members living nearby," Meyer says. "It's really stressful."

This time, Meyer's much less stressed. She's getting six weeks paid time, making her among the first state employees to take advantage of a new benefit. And maybe the last.

The six-week benefit had been a top priority of young members of the Association of Federal, State, County and Municipal Employees (AFSCME) and the Minnesota Association of Professional Employees (MAPE) going into the unions' last contract negotiations with the state. Gov. Mark Dayton offered 2.5 percent raises, but

Women age 18-44 were leaving state jobs at double the rate of other employees.

hedged on family leave, instead agreeing to have a task force look into it.

The unions took this as a pronouncement of the issue's death by study.

Then a very strange thing happened. For perhaps the first time in the history of government, a task force was actually productive. It turns out women employees age 18 to 44 were leaving state jobs at double the turnover rate of other employees.

They were often leaving for local government, which was more family-friendly. Minneapolis and Hennepin County already offered three weeks paid leave. St. Paul gives moms a month, plus two weeks to all other parents.

At six weeks fully paid, Minnesota Management and Budget (MMB) projected the

change to cost \$2 million a year — which might be offset by the high price of turnover among young women.

"The largest expenses of a big enterprise are people that do the work, and there's a high cost when those people leave to take other jobs because they're not happy," says Lt. Gov. Tina Smith. "That's why so many of Minnesota's most highly respected corporations already provide this benefit, like Target and General Mills."

And 3M, which last week rolled out a 10-week paid leave benefit for all new parents.

The dual arguments of economics and fairness convinced Dayton, who agreed to add the benefit. The union contracts were already done, so the six-week leave was tacked-on in a "memorandum of understanding." It's the kind of phrase that makes most stop paying attention ... unless their ears are trained to be suspicious of unions, in which case they perk right up.

When a subcommittee on employee relations met in mid-November, lawmakers peppered MMB deputy commissioner Eric Hallstrom with questions. Rep. Steve Drazkowski (R-Mazeppa) suggested the deal was illegal.

To conservatives, it looked like the governor cut a corrupt deal with his union buddies.

"You're straddling a creek," Drazkowski said, "and there's swamp on both sides. And somebody's draining that swamp right now."

Rep. Sarah Anderson (R-Plymouth), who chairs the Government Finance Committee, has "serious questions" about the way this went down. By focusing on those questions, she elides a more basic one: Should moms and dads who work for Minnesota



Mike Mullen

get paid time off?

"[Dayton] will have to show what programming he is looking to exchange, or sacrifice, in order to do this instead," says Anderson.

She might do well to consult one of her constituents, Margi Scott, who recently launched the website Take 12, a reference to the 12 weeks of unpaid leave required under FMLA. It's where moms who can't afford it tell their tales of high-wire balancing acts to make ends meet and throw themselves on the mercy of the internet.

It's where state employees will be forced to turn if Republicans chose to kill the provision.

Anderson's actually a fan of family leave — at least in the private sector. She authored a bill to give a tax credit to businesses offering it to employees. It's supposed to encourage businesses who don't believe they can afford it.

The state of Minnesota can. We've got a \$1.4 billion surplus. If we can't find less than a half of a percent of it to keep people like Stephanie Meyer happy, we don't deserve them in the first place. 

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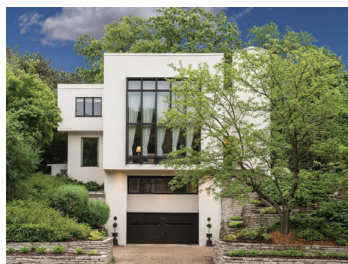
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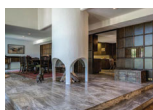
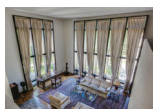
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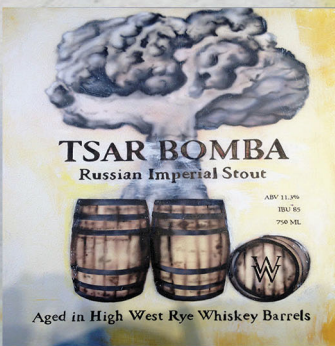
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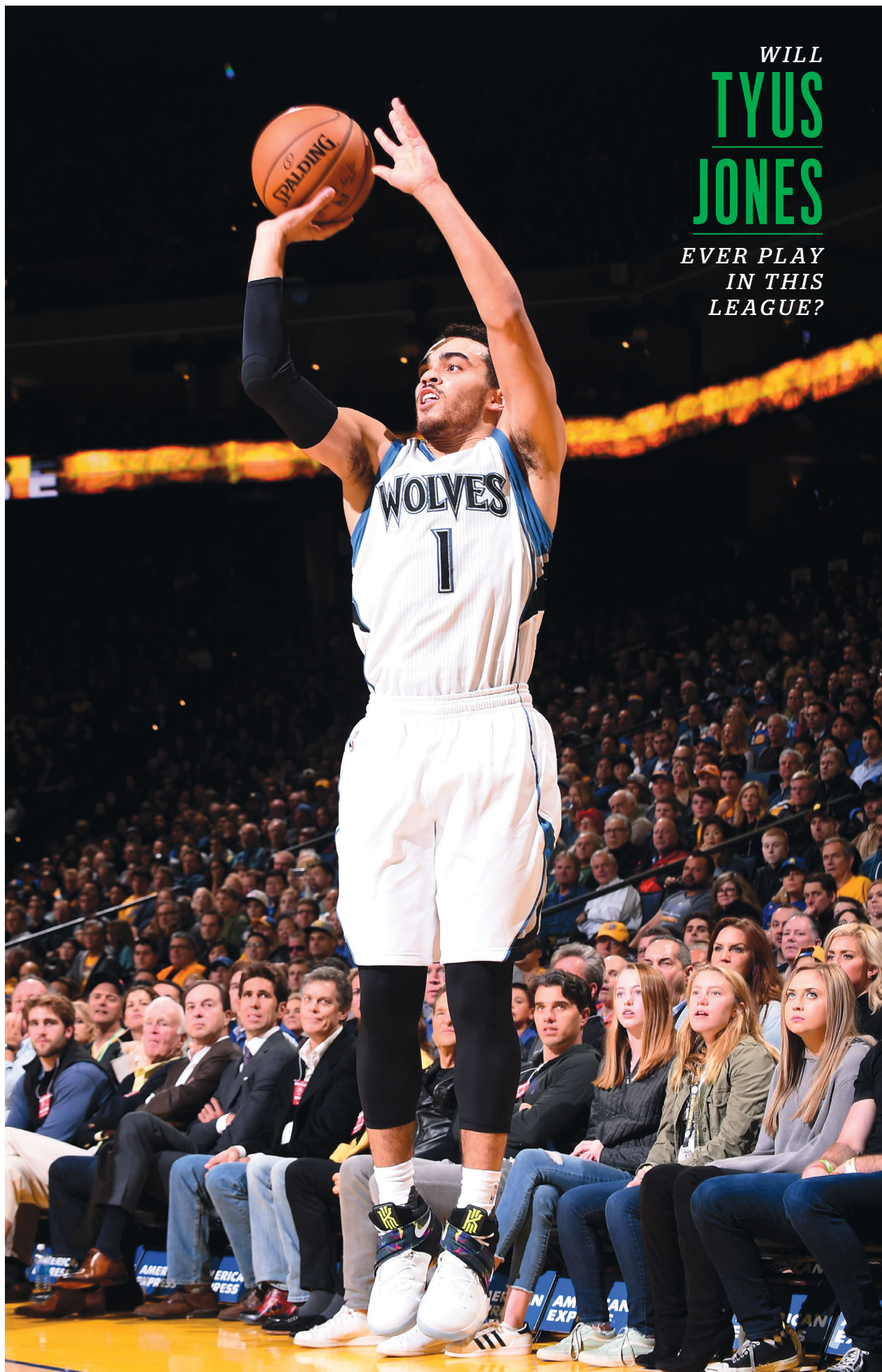


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WILL TYUS JONES

EVER PLAY
IN THIS
LEAGUE?

PRODIGY ON THE BENCH

BY RYAN SEXTON

The extraordinary shot was launched from inches outside the three-point line, dead center. Its author was Apple Valley's Tyus Jones.

He fell on his back as the ball dropped effortlessly through the hoop, then scrambled in transition. The 2015 NCAA Championship game was on the line.

"How 'bout this kid!" CBS announcer Jim Nantz raved.

There was 4:08 left. The Wisconsin Badgers had been in control for most of it. But the Duke Blue Devils freshman was wresting authority away.

In attendance at Lucas Oil Stadium that evening was Tyus' mom, Debbie Jones. The paralegal was a point guard herself in high school, part of the North Dakota state champ Devils Lake Satans. That her son would also play for a Mephistopheles-inspired team could only be described as serendipitous.

Debbie is a woman of striking confidence. But on this night, all composure would be put aside.

"He had hit some tough shots throughout the year and even in that game," she says. "But when he hit that shot, it was so emotional. We were jumping and hugging and yelling and screaming. It was pure joy."

As the final seconds ticked away, Duke became national champions. Tyus was named the tournament's outstanding player. He would soon declare himself for the draft.

Though his single year at Duke was a downpour of laurels, his viability as an NBA point guard would be a topic of much speculation.

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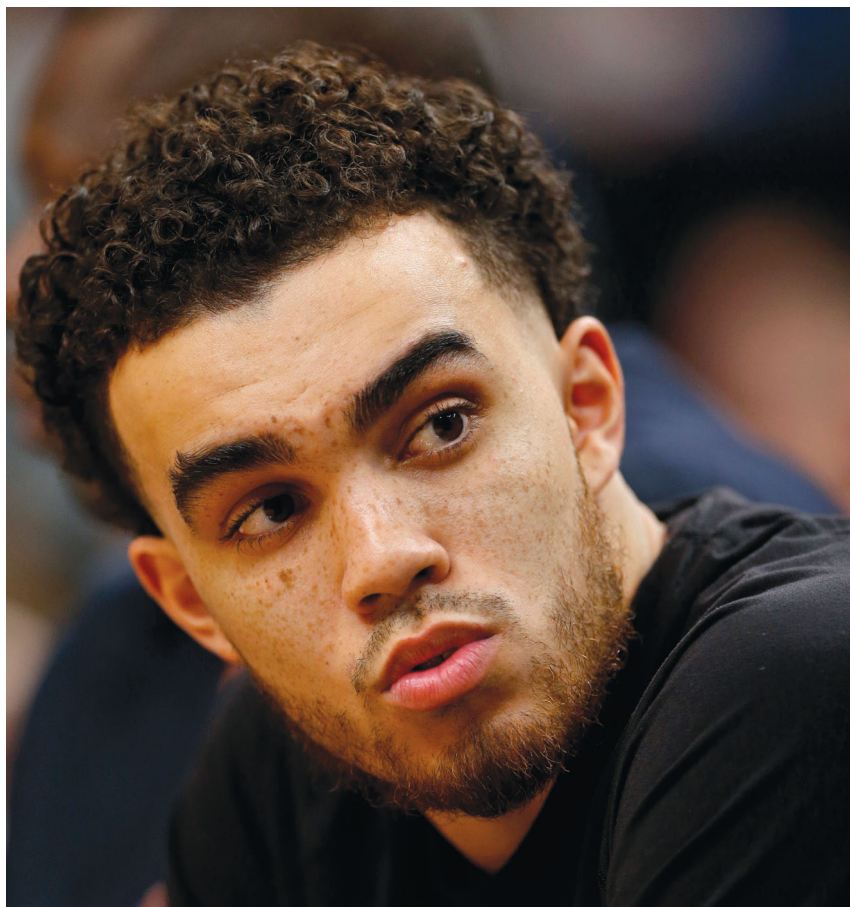
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BRUCE KLUCKHOHN

TYUS HAS SPENT the better part of his life under the microscope of basketball wonks in search of the Next Big Thing. Despite the ceaseless attention, there remains a disarming humility about him.

Yes, he may have entertained thoughts of playing in the NBA while still in the seventh grade, but one discerns no hubris, just a gracious and affable sincerity rarely seen in a man of 20.

He is the second of Debbie's three sons, bookended by the younger Tre and the older Jadee. Jadee serves as his brothers' trainer in all things basketball.

Ball-handling skills are the calling card of an NBA point guard, and the Jones brothers work tirelessly at dribbling and shooting — mostly from outside the perimeter. In the offseason, they work mornings and afternoons, focusing on poise and control of the basketball.

"They were at it at 6 a.m. this morning," says Debbie. "It's definitely a family affair."

Tre is something of a gem in his own right. Like Tyus before him, he is a point guard at Apple Valley. He won't graduate until 2018, but he's already fielding scholarship offers from Duke, Arizona, Baylor, and the University of Minnesota. He is a dangerous shooter from beyond the paint, not afraid to rush the rim, sacrificing his body against those much bigger.

Apple Valley High sits on Hayes Road. This is where an eighth-grade Tyus ran a basketball team of boys some five years his senior.

Coach Zach Goring first saw Tyus as

Despite the ceaseless attention, there remains a disarming humility about Tyus Jones.

a second grader playing a few grades up in the Valley Athletic Association. "What really stuck out to me was his understanding of the game at such a young age," says Goring.

Tyus displayed an exceptional ability to see the court as his own personal playground. He honed his outside shooting,

"HE WAS A LEADER AND ALWAYS DID THE RIGHT THING IN CLASSES AND IN THE SCHOOL."

worked on his inside game, and was a perpetual nuisance to opposing defenders.

He's fast and frenetic, marching up the court with seeming nonchalance, only to rush the defense. His energy and intensity makes coffee nervous.

Goring would later discover much more. "I've never seen anything like him in high school. I don't think we ever will. Besides being incredibly gifted on the

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BRUCE KLUCKHOHN

basketball floor, he handled himself with such maturity that people just gravitated toward him.”

In class, Tyus maintained a steady diet of A's and B's. “Anytime you walk the halls of Apple Valley and Tyus’ name gets brought up, the first thing that comes up from other teachers and staff is respect,” says assistant coach Greg Olson. “He was a leader and always did the right thing in classes and in the school.”

In his five years at Apple Valley, Tyus led the Eagles to a 120-27 record.

It was a heady journey, played before capacity crowds. “No matter where we went — on the road, at home, neutral site, and Christmas tournaments — every gymnasium that Tyus Jones played at was packed,” says Olson.

ESPN came calling in 2013, televising to the nation a game that pitted Apple Valley against Chicago’s Whitney Young, which was led by Jahlil Okafor. Though Whitney won by 10, Tyus had 29 points and 7 assists.

“The fact that it was the first high school basketball game in Minnesota history to be broadcast on ESPN, it was a huge deal for our school and Minnesota fans in general,” recalls Tyus.

DUKE COACH Mike Krzyzewski arrived in Apple Valley in 2014. At the time, he had four NCAA championships under his belt, and was shooting for his fifth.

Tyus saw Duke as a small enough college to learn, while still playing basketball

When Flip Saunders died, Tyus lost his patron saint.

at the highest level. The fact that students and professors treated him no differently was a bonus.

On the court, the Blue Devils were predictably dominant. The “Les Diables Bleus” — their French name dating back to World War I — began the season on a 14-0 run. They played 12 NCAA tournament teams from the previous year and finished with a 15-3 conference record, ranking in the Top 5 the entire season.

Tyus ran the point with aplomb. The brazen and steady attack he mastered in high school transferred to college as he fed the ball to standouts Jahlil Okafor and Justice Winslow. He also made the ACC-All Academic Team.

After the storied season, Tyus and Okafor declared for the NBA draft.

In the preceding weeks, Timberwolves head coach and president Flip Saunders made the rounds on local radio, fielding questions about whether to take Okafor or Kentucky star Karl-Anthony Towns should the basketball gods give the Wolves the first pick in the lottery.

But there was an undercurrent of thinking, a chance that the Wolves might also maneuver to land Tyus.

“I was at Target Center for draft day,” says KSTP radio host Judd Zulgad. “There was a big buzz that Flip was going to trade for Tyus.”

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And indeed he did.

Flip orchestrated a trade with Cleveland. It was late in the day, quick, and simply done. The Cavaliers used their No. 24 first-round pick to acquire Tyus, and then traded him to the Timberwolves. In return, the Cavs received Minnesota's No. 32 and 36 picks, as well as a future second-rounder.

The Jones family was only blocks away from the Target Center, holding their draft party at Bar 508. Flip showed up after the draft was finished. "We all celebrated and hugged — Tyus, Flip, and I. It was true jubilation," says Debbie.

But that spring, Flip was diagnosed with Hodgkin's Lymphoma. It was thought to be treatable. Kansas City Chiefs safety Eric Berry was back on the field eight months after being diagnosed with the same condition. The thinking around Target Center was that Flip would once again take the reins of the team after an absence for recovery.

On a fall Sunday in late October, most of sporting Minnesota was watching the Vikings have their way with Detroit. Then Twitter exploded. Flip Saunders was dead.

The first game of the season was just three days away. Tyus was at the practice facility when he heard the news. The fact that Saunders had taken a keen interest in his development was not lost



AARON LAVINSKY/STAR TRIBUNE

on him. He was shocked. "That's a day I will never forget."

His patron was gone. Tyus would now have to forge a career on his own.

The NBA traffics in the business of height. At 6-foot-1, Tyus falls short of the mean, but you wouldn't know it by the way he conducts himself on the Target Center wood. What he lacks in experience he makes for with an innate and natural sense to lead.

Unless you are a surefire NBA starter out of the gate, leaving college after a single year is a risky undertaking.

"His ability to direct and lead and always know where the ball should go is uncanny," says Karl Anthony-Towns. "Not just for a young player, but for any player. It's something that not a lot of people possess in their skill set. It's

something he was born with and was gifted with that."

Last season started out as expected, at once fun and disappointing. Tyus played in just two games early on, registering a total of 14 minutes before being assigned to the Idaho Stampede of the NBA Development League.

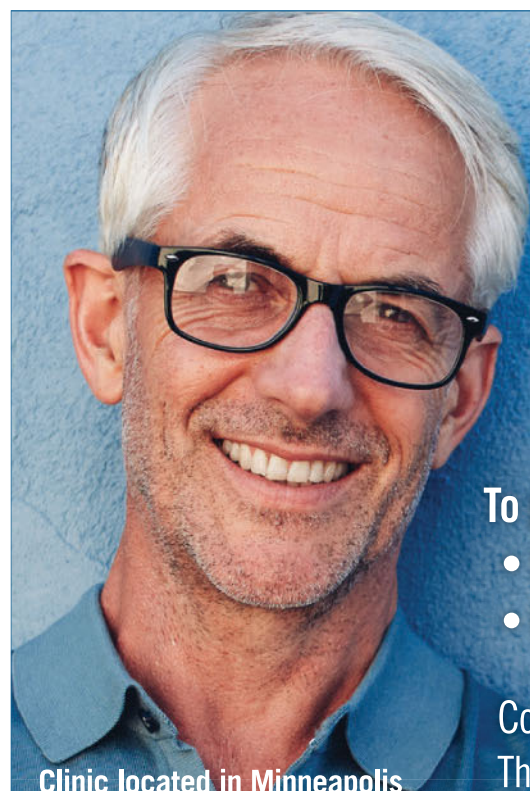
He took the demotion as a challenge, averaging 24.7 points, 3.9 rebounds, and 5 assists.

"He handled it the exact right way," says WCCO play-by-play voice Alan Horton. "You look at it as an opportunity. You go down there, you've got a job. It's to get playing time. It's to play hard. I think he handled it great."

The Wolves called him back to Minneapolis just a few days before Christmas. But his dry spell of seeing the court continued. It wasn't until March, when injuries blew through the roster, that Tyus logged double-digit minutes.

In early April, the Timberwolves were on a western road trip, playing Golden State. Minnesota was down by 17 points at one point, but all that changed in the third quarter. The Tyus-led second unit went on a tear. They ended up with a 124-117 win in overtime. Tyus posted 7 points, 5 assists, and a steal.

"Even though he was an elite player in college, when you move to that next level



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it is an adjustment," Horton says. "Especially in the point guard spot, because you are the quarterback, you're running the show."

Unless you are a surefire NBA starter out of the gate, leaving college after a single year is a risky undertaking. Youth is your enemy. So is a lack of physical development. The game is faster, defenders bigger. And Tyus' lack of minutes last season put him behind in a substantial way.

NBA writers are intrigued, but there are questions.

"I do think he will be viable, as a solid backup at the very least," says Chris Dempsey of the Denver Post. "Needs to improve shooting for sure. But he's got the big game makeup to be a success. I'm sure his size will be used against him and it will come into play as he tries to defend bigger point guards."

The Timberwolves apparently harbored the same reservations. With their first pick of the draft, they took yet another point guard, Kris Dunn. Known for his defense, the older Dunn has already grown into his body.

"It's not an indictment of [Jones'] ability," says Dave Sinykin, co-host of KFAN's *In the Zone*. "It feels like the first few years of his NBA career are serving as the rest of his college career. He needs to get stronger and improve his defense and outside shooting."

Erik Gunderson, who covers the Portland Trailblazers for the Columbian, echoes the concern. "From what I've seen, he could be a good backup point guard. Size presents some limitations."

The Timberwolves' 2015-16 season was an anomaly. Flip died. The two No. 1 draft picks, Karl Anthony Towns and Andrew Wiggins, shined during a season of lost causes. Head Coach Sam Mitchell was

Tyus Jones raises the trophy for most valuable player of the NBA summer league basketball tournament in Las Vegas.

put in the unenviable position of replacing Flip. Kevin Garnett was a non-factor as a player, and Nikola Pekovic was injured. But there was still hope.

After the season, owner Glen Taylor relieved Mitchell of his duties. Taylor seemed to recognize that the abundance of young talent made the Wolves coaching job arguably the most desirable in the NBA.

Enter Tom Thibodeau, who led the Chicago Bulls to a 255-139 record in his five-year tenure.

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Dunn suffered a concussion early on; the point guard baton was handed to Tyus. He didn't disappoint.

He led the Wolves to the championship game against Chicago, averaging 20.4 points and 6.3 assists. It ended in a loss, but Tyus once again found himself making an off-balance three-pointer with just seconds to go, sending the game into overtime. He was named the tourney's MVP.

The Wolves are currently one of only nine NBA teams carrying three point guards. So far, the minutes have largely gone to Ricky Rubio and Dunn.

Tyus has been an afterthought, playing reasonably well for a backup when given the chance, then relegated back to the bench. Nearly two years after winning the national title with Duke, the same

questions remain.

"I think he has the smarts, instincts, and feel to be a very good point guard in the league for a very long time," says Jon Krawczynski, who covers the NBA for the Associated Press. "The only question will be if his body matures physically enough so he doesn't get overwhelmed on a night-in, night-out basis against guys like Russell Westbrook, Chris Paul, and John Wall. If the physical side of things

TYUS' LIKELY PROSPECTS FOR PLAYING TIME SEEM TO COME ONLY FROM INJURY OR TRADE.

ever catches up with the mental part of his game, he will be in great shape."

But what also must change is his situation with the Wolves. Thibodeau is notoriously Spartan with his substitutions, preferring to ride starters until they drop. With Dunn and Rubio ahead of him, Tyus' likely prospects for playing time seem to come only from injury or trade.

Rubio's name has been bandied in trade rumors since the draft. Dunn's arrival wasn't by happenstance.

"He's the kind of guy that fits Thibodeau," says Jerry Zgoda, who covers the Timberwolves for the Star Tribune. "A defensive, really quick guard. Some in the league had Dunn rated one or two; the draft loved him. I think Thibodeau was one of those guys."

Meanwhile, Tyus' Summer League performance pricked the ears of the basketball media, whose thinking was that he was on the trading block.

The Wolves' season has not gone as planned. Despite predictions they might rise to at least a .500 record this year, they've thus far been subjugated to the depths of the Western Conference. And Tyus has been left to make the most of what's amounted to a front-row season ticket.

Yet believers remain.

"There is an argument to be made that Tyus has played the most consistent of any of the three point guards this season," says Krawczynski. "He is the best shooter of the three and his feel for the game, instincts, and understanding of the NBA competition are all very impressive."

"One of the reasons Flip Saunders drafted him," adds Zgoda, "is that he'd been watching him since he was 13 or 14. He was a believer. Some guys are just born to be point guards. Tyus is one of them." **CP**



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Restaurant closings can be positive for diners, chefs, and good eating

BY MECCA BOS

Chef Sameh Wadi is roving the dining room of his restaurant Saffron, giving old friends and longtime regulars the face time they so desire.

He's armed with kind words and hugs, as well as a thick, black Sharpie marker. He pauses to cross off items at each table's menu in between greetings and niceties. They're out of the lamb brain and the gnocchi, the avocado crab. It's the last time he'll serve these dishes, this night or any. After a decade-long stay in downtown Minneapolis' Warehouse District, Saffron will be shuttering its doors forever after this evening's service.

It's good that the dishes are selling 'til gone. It will ensure that the chef doesn't have an overflow of product, and that he can take care of his final payrolls and purveyor bills. It's a bittersweet night to be sure. Wadi is still only in his early 30s, having spent the bulk of his adult life in this building. But in that time he realized his dream, and now he's got new ones to chase.

"Saffron just had its best year ever," he tells me on the eve of its closing. Exactly 10 years in, his lease was up, and he decided not to renew it. Why would he? Inside of that decade he's opened four more successful businesses, including what is consistently the best local food truck in town, World Street Kitchen, plus a storefront by the same name, a gourmet ice cream shop called Milkjam, and a catering business. The diversification keeps him and his brother and partner, Saed Wadi, very busy, and keeps dining audiences excitedly engaged with what they might do next.

Still, speculation arose that Saffron was closing for financial reasons. Not true, Wadi insisted. The dining room was crammed for that one last bite of avocado crab. It was delicious.

Similar panicked rumors unfurled when chef Doug Flicker announced that his restaurant Piccolo, constantly on the top of local and national best-restaurant lists, would close at the beginning of this year. Flicker himself was not panicked. Not at all.



The MFC Biscuit Sandwich at World Street Kitchen, one of the businesses Sameh Wadi continues to operate since Saffron's closing

CITY PAGES

to do back then. But not now. So he's moving on.

"Cameron [Cecchini, Flicker's sous chef who will be taking over the space] really wants to open a restaurant there. That's a good thing. I've already done that," says Flicker.

He explains that while Piccolo was and is an amazing restaurant, it was becoming "settled." And while that may be the dream for some chefs, it is not his dream. He wants to be able to continually

Piccolo was daring, different, even a little strange.

evolve. When he took the executive chef position at Esker Grove, he knew it had to be altogether different from Piccolo. Seven years ago, everything was pork-centric this, offal meat that. What was the opposite? Vegetables. He knew he wanted to push vegetables onto center stage, even though it felt odd, unbalanced, and uncomfortable.

"Good," he thought. "That's how I knew we were doing something right."

And overseeing things at Esker Grove is hardly his final project. He's still running Sandcastle, his seasonal place on Lake Nokomis. He's "absolutely" got other things up his sleeve, too, though he's not telling what. Not just yet.

Like much of the country, Minneapolis has experienced exponential restaurant growth in the past five years. There are about 30 percent more restaurants open in Minneapolis today than there were five years ago, and about 70 percent more than there were 15 years ago, according to city of Minneapolis licensing data. Some data suggests that our fair cities are the fastest growing for restaurant spending per capita in the U.S.

Simultaneously, Americans spent more money in restaurants than in grocery stores for the first time in U.S. history

"Piccolo has always been about change," he told me from his new post at brand new restaurant Esker Grove in the Walker Art Center.

When Piccolo opened seven years ago, there was nothing else like it in town. They were the first to offer tasting menus,

and one of the first to boldly eschew the burger. They served tiny, two- or three-bite dishes in a tiny space. Piccolo is Italian for "small." It was daring, different, even a little strange. It was what our town needed seven years ago. But perhaps not now. It was what Flicker needed

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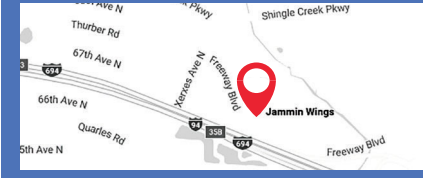
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Doug Flicker in the window of Piccolo

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this past year.

We love to love our restaurants. And as with anything we love, we hate to see them go away. Ever.

Vincent Francoual, of the late, eponymous restaurant Vincent, understands the sentimentality. After 15 years in business, he closed his doors in October of last year. It took him six months to return to the neighborhood cafe for a cup of coffee. It was just too sad. He still hears from regulars and others in the neighborhood that they miss the presence of his finer dining French culinary perspective. They, and he, mourn the restaurant.

But like the other chefs I spoke to, Francoual says it was simply time to close, even though he could have stayed open.

"We were doing OK [financially]," Francoual told me on the phone, his distinctive French accent coming through over the clatter of a professional kitchen. His central reason for closing was that he had become a father.

"I had a baby. At a year and a half, I still didn't know what time she went to bed," Francoual says. He had a good offer from Cara Irish Pubs (the Local, Kieran's, others) to become their culinary director, a job where he could have a more normal schedule and a family life.

And after 15 years, he was getting a little burned out at Vincent. The pace kept up by a chef/owner could shave years off anyone's life. Francoual is of

two minds about it. It's a crazy existence, and yet, some days he doesn't know what to do without the adrenaline.

These days, you can spy him on Facebook giving cooking lessons to his young daughter in between teasing some upcoming plans. "There is a new project we will look at," he assures me. "I didn't take the job to just be a culinary director forever." Of course not.

But for now, he's at peace with his choice. And yes, shuttering Vincent was truly a life-altering decision. One that took him six months to make, not necessarily under the duress of financial pressures, but in the name of evolution, and change. And fatherhood.

We've entered an era in which the dinner party is practically a relic of the past, in which each and every meal can be outsourced, and the people who cook our food are household names. Sometimes they even become our friends. Their restaurants are offshoots of our own homes. No wonder we've developed a fierce attachment to modern restaurants.

The place that's taking over the Piccolo space, called Tenant, is expected to be a casual spot with a changing five-course tasting menu, for which you can bring your own wine; a come-as-you are and eat like you're in the home of a (talented) friend kind of place. The likes of which we've never seen around here.

Sounds great. Sounds like just what we need. Right here, right now. **CP**

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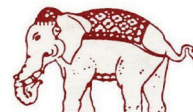
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LUNDS & BYERLYS

PIONEER PRESS
TwinCities.com

89.3
the current



A LIST

FRIDAY Anti-inauguration parties abound **P. 27**

SATURDAY View photography by John Kohring **P. 28**

TUESDAY Batsheva returns to Minnesota **P. 30**

WEDNESDAY 1.18

COMEDY

BENGT WASHBURN

ACME COMEDY CO.

"The name of the next CD — I've been working on it for three years — is *Bengt Out of Shape*," Washburn reveals. "I've recorded it three times now, but I just can't settle on the material. It's about getting older in some ways. I'm also talking about what I'm noticing, and how I'm feeling about the world — except for the election." Washburn notes that he talked about the latter for almost six months. "I'm not going to talk about that anymore. People are so tired of hearing about it." The election did get him more interested in human behavior, though. "One of my new bits is about how easily we humans believe stuff," he says. "Like how we believe anything we hear three times. How easily we're deceived." Though that relates to politics, he points out that he started writing this type of material before the election cycle began. "I just saw it play out. People will hear or read something, and if it lines up with what they're already thinking? Watch out! A lie you want to believe is so powerful. We have such an incredible instinct for confirmation bias. It gets us through the day." 18+.

8 p.m. Wednesday through Saturday; 10:30 p.m. Friday and Saturday. \$15-\$18. 708 N. First St., Minneapolis; 612-338-6393. **Through Saturday —P.F. WILSON**

MCAD showcases 18 years of political art from the Progressive in "Another Voice."



There will come a time when our Silence will be more powerful than the voices you strangle today

HENRIK DRESCHER

THURSDAY 1.19

BENEFIT/DANCE

DANCE FOR SYRIA

PHOENIX THEATRE

Twin Cities dancers and choreographers are stepping up for Syria. Tonight's lineup is diverse, with people performing tap, break dance, flamenco, hip-hop, African, and other contemporary styles. They're all coming together to raise money for the Syrian American Medical Society (SAMS), a nonprofit medical relief organization. It's a worthy cause for sure, and for a small donation audiences will get to

see some top performers, including extraordinary tap dancer Kaleena Miller and lively African drum and dance troupe Voice of Culture, led by Kenna Cottman. You'll also get to see a piece by experimental performer Otto Ramstad of BodyCartography Project, and the tantalizing tribal fusion belly dancing of Akiko. For tickets, visit brownpapertickets.com. 7 p.m. \$15 suggested donation. 2605 Hennepin Ave., Minneapolis; 612-377-2285. —SHEILA REGAN

BENEFIT/COMEDY

WHAT A JOKE ACLU BENEFIT

EAGLES CLUB

For many, the days following election night have been one long panic attack. Why are we terrified? Because civil liberties are at stake. Tonight, why not spend a little time engaged in some healing laughter? What a Joke is one of two dozen or so benefits happening around the country to raise funds for the American Civil Liberties Union. Minnesota comedy queens Rana May

and Mary Mack will host this local happening with Comedy Corner Underground's Bob Edwards. Taking the stage will be Maggie Faris, Greg Coleman, Will Spottedbear, Shelly Paul, and *MST3K*'s Mary Jo Pehl, among others. Boy Kisses will offer a few comedy sketches, punk-rock poet Paul Dickinson will sling words, and blues group Circle of Heat will jam out. Have a holiday gift you can't wait to get rid of?

CONTINUED ON PAGE 26 ►

THE MAINROOM

BEST CONCERT VENUE, BEST CONCERT, BEST CONCERT (TOURING), BEST CLUB DJ - City Pages 2016

WEDNESDAY, JANUARY 18

89.3 THE CURRENT, RADIO K, AND GO 88.3 PRESENT
FIRST AVENUE'S BEST NEW BANDS OF 2016
COLIN CAMPBELL & THE SHACKLETONS, FRAEA, LADY MIDNIGHT, NAZEEM & SPENCER JOLIS, SLEEPING JESUS, TABAH, TONY PEACHKA
\$7/\$10/7PM/18+

FRIDAY, JANUARY 20

THE DEVIL MAKES THREE
LOST DOG STREET BAND
\$25/8PM/18+

SATURDAY, JANUARY 21

JON WAYNE & THE PAIN
CD RELEASE SHOW
JASON HANN ZION I, CRUNCHY KIDS, BIG ZACH
\$15/\$17/7PM/18+

THURSDAY, JANUARY 26

FIRST AVENUE AND ROSE PRESENT
DWEEZIL ZAPPA
50 YEARS OF FRANK
\$30/\$65 VIP/7PM/18+

FRIDAY, JANUARY 27

89.3 THE CURRENT, GRAIN BELT, AND SCHELL'S PRESENT
THE CURRENT'S 12TH BIRTHDAY PARTY
JEREMY MESSERSMITH, JOSEPH STRAND OF OAKS, BLACK MARKET BRASS, JAY SMART
\$20/7PM/18+

SATURDAY, JANUARY 28

89.3 THE CURRENT, GRAIN BELT, AND SCHELL'S PRESENT
THE CURRENT'S 12TH BIRTHDAY PARTY
HALEY BONAR, THE LEMON TWIGS, SAM ROBERTS, MONICA LAPLANTE, ZULUZULU
\$20/7PM/18+

SUNDAY, JANUARY 29

DASHBOARD CONFESSIONAL
VINYL THEATRE
\$27.50/6:30PM/18+

MONDAY, JANUARY 30

AFI
THE CHAIN GANG OF 1974
SOUVENIRS
\$28/7PM/18+

FRIDAY, FEBRUARY 3

FLIP PHONE XXL
FEATURING THE VERY BEST OF FLIP PHONE
\$10/\$12/9PM/18+

SATURDAY, FEBRUARY 4

CHERUB
PROBCAUSE
\$20/\$25/8PM/18+

MONDAY, FEBRUARY 6

ST. PAULI PRESENTS
LESS THAN JAKE AND PEPPER
RED CITY RADIO, KASH'D OUT
\$25/6PM/18+

FRIDAY, FEBRUARY 10

89.3 THE CURRENT AND CITY PAGES PRESENT
DEAD MAN WINTER
THE PINES, ERIK KOSKINEN
\$20/7PM/18+

SATURDAY, FEBRUARY 11

89.3 THE CURRENT PRESENTS
POLICA
SPANK ROCK
\$25/8PM/18+

TUESDAY, FEBRUARY 14

89.3 THE CURRENT PRESENTS
JAPANDROIDS
CRAIG FINN & THE UPTOWN CONTROLLERS
\$20/8PM/18+

WEDNESDAY, FEBRUARY 15

TOVE LO: LADY WOOD TOUR
PHOEBE RYAN
\$30/6PM/ALL AGES

THURSDAY, FEBRUARY 16

CITY PAGES PRESENTS
MIKE DOUGHTY
WHEATUS
\$25/7PM/18+

FRIDAY, FEBRUARY 17

STAR TRIBUNE PRESENTS
ARE YOU LOCAL? SHOWCASE FEATURING THE SUBURBS
DJ SHANNON BLOWTOCH
THE WINNING BAND FROM ARE YOU LOCAL?
2017 FINALIST SHOWCASE
SPECIAL GUEST TBA
\$15/\$17/7PM/18+

FRIDAY, FEBRUARY 24

SAVOY PUPPET
\$15/\$18/\$20/8PM/18+

SATURDAY, FEBRUARY 25

LETTUCE
'MT. CRUSHMORE' TOUR
THE RUSS LIQUID TEST
\$20/8PM/18+

WEDNESDAY, MARCH 1

JAKE MILLER
MAX
SPENCER SUTHERLAND
\$22/\$25/6PM/ALL AGES

FRIDAY, MARCH 3
SATURDAY, MARCH 4

FIRST AVENUE AND THE CEDAR PRESENT
LAKE STREET DIVE
JOEY DOSIK
\$25/8PM/18+

SUNDAY, MARCH 5

FIRST AVENUE AND SIM PRESENT
TCHAMI
MERCER
\$22/\$25/7:30PM/18+

MONDAY, MARCH 6

FIRST AVENUE AND ROSE PRESENT
BLACK JOE LEWIS & THE HONEYBEARS
\$17/\$20/7PM/18+

THURSDAY, MARCH 9

THE GROWLERS
CITY CLUB SPRING TOUR 2017
\$20/\$25/7:30PM/18+

FRIDAY, MARCH 10

93X PRESENTS
THE 2017 MOCKSTROSITY TOUR STARRING
MAC SABBATH AND METALACHI
OKILLY DOKILLY, METALLAGHER
\$10/\$15/8PM/18+

FOR SPECIFIC INFORMATION ON PERFORMERS AND COMPLETE SHOW LISTINGS VISIT FIRST-AVENUE.COM
BUY TICKETS AT THE DEPOT TAVERN (11AM - 1AM SUN-THURS, AND 11AM-2AM FRI & SAT), ETIX.COM, OR BY CALLING 1-800-514-3849.
VISIT FIRST-AVENUE.COM/OUTLETS FOR A COMPLETE LIST OF LOCAL TICKET OUTLETS.

ALSO COMING TO THE MAINROOM

- 3/12 **HIPPO CAMPUS** ALL AGES
3/15 **COLD WAR KIDS** w/ JØUR 18+
3/16 **VINCE STAPLES: THE LIFE AQUATIC TOUR** w/ KILO KISH ALL AGES
3/17 **P.O.S** w/ INVISIBLE BOY 18+
3/18 **PASSENGER** w/ THE PAPER KITES ALL AGES
3/21 **ANDREW MCMAHON IN THE WILDERNESS** w/ ATLAS GENIUS, NIGHT RIOTS 18+
3/23 **RAILROAD EARTH - WINTER TOUR 2017** w/ BILLY STRINGS 18+
3/24 **GALACTIC - WINTER TOUR** w/ THE HIP ABDUCTION 18+
3/29 **SON VOLT** 18+
4/02 **FOXYGEN** 18+
4/08 **MARGO PRICE** 18+
4/17 **THE ZOMBIES - 'ODESSEY AND ORACLE'** 50TH ANNIVERSARY w/ DJ JAKE RUDH (TRANSMISSION) 18+
4/18 **THE NEW PORNOGRAPHERS** w/ WAXAHATCHEE 18+
4/19 **SLEEP** w/ MONO 18+
4/20 **MAYDAY PARADE - A LESSON IN ROMANTICS 10TH ANNIVERSARY TOUR** w/ KNUCKLE PUCK, MILESTONES ALL AGES
4/29 **AMERICAN FOOTBALL** w/ S. CAREY, AERO FLYNN 18+
5/01 & 02 **VULFPECK** 18+
5/03 **TESTAMENT** w/ SEPULTURA, PRONG 18+
5/05 **LAURA MARLING** 18+
5/06 **GEAR DADDIES** w/ SAM LLANAS (FORMERLY OF BODEANS) 18+
5/21 **BONOBO** 18+

7TH ST ENTRY

- 1/18 **NIGHT OF THE MUSTARD SEED** FT. WHY KHALIQ, DJ MAC TIMS, J. PLAZA, AUDIYO ELEMENT, LOST IN THE WILD, BEEN REZA 18+
1/20 **THE SOCIAL ANIMALS** w/ MAYA ELENA 18+
1/21 **TYTE JEFF ALBUM RELEASE PARTY** FT. MRS., GREG WHEELER AND THE POLYGAMIST MALL COPS, VALET 18+
1/22 **GAINES FM 'SMILE' RELEASE PARTY** FT. CRAM, DEVON REASON WITH TRAVIS GORMAN, V.I.C.E. BOYS, AND DJ SMOOVE 18+
1/24 **BLACK MARBLE** w/ YOU., POSH LOST 18+
1/25 **TRUCKFIGHTERS** w/ KINGS DESTROY 18+
1/26 **BLINDS 'SOME THING FOR NO THING' EP RELEASE SHOW** w/ AHM, PRIVATE INTERESTS 18+
1/28 **HOLLERADO** w/ SAVOY MOTEL, SLEEP STUDY 18+

TURF CLUB

- 1/18 **ANDREW BRODER & PEOPLE RESIDENCY FOR MUSIC & ACTION** w/ K.RAYDIO, THE CLOAK OX, RONIIA 21+
1/19 **THE REVEREND RUSSELL'S BOOK RELEASE AFTER PARTY** ft. THE REVEREND RUSSELL RATHBUN, THE URBAN HILLBILLY QUARTET, JOHN HERMANSON, MISS BECKY KAPPELL AND THE FAT 6 21+
1/20 **JACK KLATT VIDEO RELEASE SHOW** w/ DUSTY HEART, JAKE JONES 21+
1/21 **IPOCHANGA! FEATURING CULTURA LOVE** w/ LESTER REY Y LOS LEONES, MARIA ISA, GYM, BIONIK, MANCHITA, XILAM BALAM, SLODROSS, TALIA KNIGHT, AND MANY MORE 21+
1/22 **CHARLIE PARR** w/ DUMPY JUG BUMPERS 21+
1/25 **ANDREW BRODER & PEOPLE RESIDENCY FOR MUSIC & ACTION** w/ GREG GREASE, DJ JUST NINE, MIKE 2600, PSYMMUN, C. KOSTRA, DEVATA DAUN 21+
1/26 **ALCEST** w/ THE BODY, CREEPERS 21+

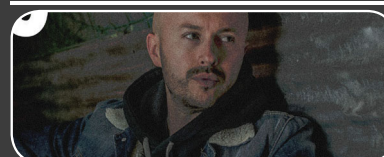
For show announcements, updates, set times, giveaways, and more:

@FIRSTAVENUE /FIRSTAVENUE @FIRSTAVENUE FIRST-AVENUE

UPCOMING SHOWS AT OTHER VENUES



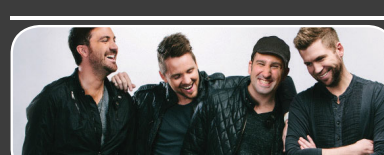
WEDNESDAY, JANUARY 25
BEAR'S DEN
at FINE LINE
\$18/\$20/7PM/18+



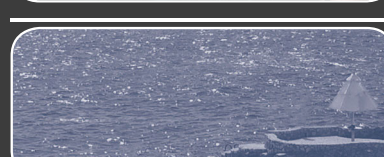
SATURDAY, JANUARY 28
WAX TAILOR
w/ L'ORANGE
at FINE LINE
\$15/\$18/8PM/18+



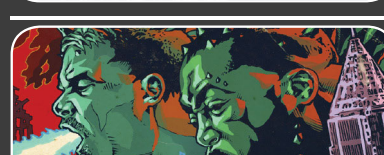
FRIDAY, FEBRUARY 3
First Avenue, Jam, City Pages, and 89.3 The Current present
AN EVENING WITH DAWES
at STATE THEATRE
\$36/7PM/ALL AGES



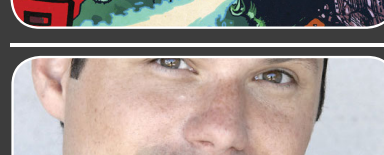
WEDNESDAY, FEBRUARY 8
SAFETYSUIT
w/ ROYAL TEETH
at FINE LINE
\$20/\$35 RESERVED BALCONY
7PM/18+



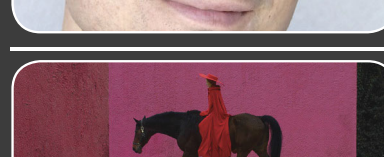
SATURDAY, FEBRUARY 11
CLOUD NOTHINGS
w/ MOON BROS.
at FINE LINE
\$16/\$18/\$30 RESERVED BALCONY
8PM/18+



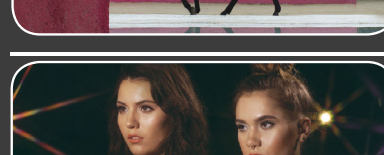
TUESDAY, FEBRUARY 14
89.3 The Current presents
RUN THE JEWELS
RUN THE WORLD TOUR
w/ THE GASLAMP KILLER, GANGSTA BOO, NICK HOOK, CUZ
at MYTH NIGHTCLUB
\$30/\$35/7PM/ALL AGES



THURSDAY, FEBRUARY 16
AN EVENING WITH
MICHAEL IAN BLACK
at THE CEDAR
\$25/7PM/ALL AGES



FRIDAY, FEBRUARY 17
AUSTRA
w/ THE RANGE
at TRIPLE ROCK
\$16/\$18/8PM/18+



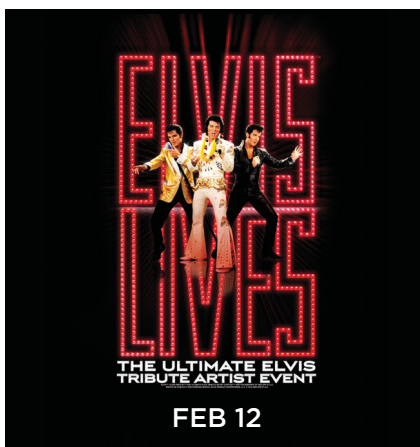
FRIDAY, FEBRUARY 17
LILY & MADELEINE
at BRYANT LAKE BOWL
\$16/6PM/ALL AGES

- 2/18 **DEAD MAN WINTER** w/ GLEN'S NEIGHBOR at Pizza Luce (Duluth, MN)
2/23 **NOSLEEP PODCAST** at The Cedar
2/24 **THUNDERCAT** at Fine Line
2/25 **PROF** w/ FINDING NOVYON, METASOTA, WILLIE WONKA at Clyde Iron Works (Duluth, MN)
2/27 **THE JAPANESE HOUSE** at Triple Rock
2/28 **ELECTRIC GUEST** at Triple Rock
3/01 **LOS CAMPESINOS!** w/ CRYING at Triple Rock
3/03 **THE RADIO DEPT.** w/ GERMANS at Triple Rock
3/05 **DEVENDRA BANHART** at Fine Line

ORDWAY 2016-17 SEASON



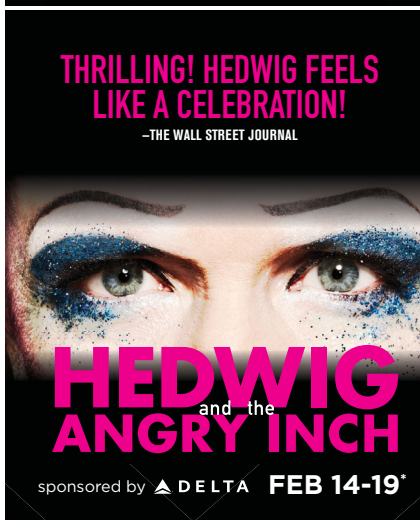
SOMI
JAN 27*



FEB 12



**OYATE
OKODAKICIYAPI:**
AN EVENING OF
CONTEMPORARY DANCE
MAR 4*



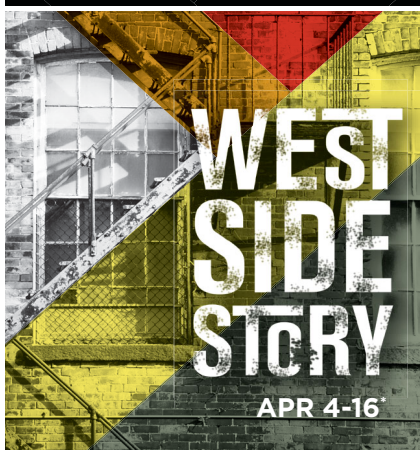
THRILLING! HEDWIG FEELS
LIKE A CELEBRATION!
—THE WALL STREET JOURNAL

HEDWIG
and the
ANGRY INCH

sponsored by **DELTA** FEB 14-19*



LAS CAFETERAS
MAR 23*



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SERIES SPONSORED BY



This activity is made possible by the voters of Minnesota through a Minnesota State Arts Board Operating Support grant, thanks to a legislative appropriation from the arts and cultural heritage fund.

A-LIST

ART

KEN GONZALES-DAY: SHADOWLANDS

MINNESOTA MUSEUM OF
AMERICAN ART

Race-motivated lynchings of the early 20th century meet modern-day uprisings against police violence when interdisciplinary artist Ken Gonzales-Day presents "Shadowlands" at the Minnesota Museum of American Art. Gonzales-Day combines visceral, often jarring images with critical thinking and research on race in America, both historical and current. The exhibition will span Gonzales-Day's career, featuring works from series such as "Erased Lynchings," where he deleted lynching victims from historic photographs; "California's Hang Tree," a 10-year project in which he searched for trees used in hangings; and "Run Up," in which he restaged a 1920 lynching of Charles Valento, a Mexican man, in California. The show looks at the ways racist violence played out earlier in our country, and how that violence plays out differently today. His work offers a fresh take on perceptions and power, and the collection is sure to be a thought provoking and riveting experience. There will be an opening reception from 7 to 9 p.m. Thursday, January 19. 141 E. Fourth St., Ste. 101, the Historic Pioneer Endicott, St. Paul; 651-797-2571. **Through April 16 —SHEILA REGAN**



KEN GONZALES-DAY, HANDS UP

CONTINUED FROM THURSDAY ►

Bring it with you for the chance to swap it with someone else in the audience. (Don't you wish it was that easy to exchange election outcomes?) 7 p.m. \$10/\$12 at the door. 2507 E. 25th St., Minneapolis; 612-724-9714. —JESSICA ARMBRUSTER

ART/GALLERY

WHAT I THINK ABOUT

REGIS CENTER FOR ART

Longtime artists and U of M professors Diane Katsiaficas and Thomas Rose receive the star treatment this month as their work is celebrated in this exhibition and at several public panels with former students who are now professional artists on their own trajectories. Those former students — including Kate Casanova, Kelsey Bosch, Krista Kelley Walsh, and Ali Raza — also have work in the show, which will elicit inevitable comparisons between the mentors' and mentees' aesthetic sensibilities and artistic manifestations. Katsiaficas' work ranges from drawings to multimedia installations that convey, often through repetitive imagery, stories about people and places. Meanwhile, Thomas is best known for photography, and his current inkjet prints portray objects collected and staged to invite curiosity in matters of scale, use, and narrative probability. There will be a public

reception for the show on Thursday, January 19, from 6 to 9 p.m. 405 21st Ave. S., Minneapolis; 612-625-8096.

Through March 25 —CAMILLE LEFEVRE

COMEDY

JERRY SEINFELD

ORPHEUM THEATRE

Nearly 20 years after the end of his namesake sitcom *Seinfeld*, the man remains a household name, his influence looming over any comedy series that derives laughs from patently unsympathetic characters. Rather than resting on his status, however, the 62-year-old Seinfeld endures as a comic sociologist, deriving humor from awkward social interactions and cultural habits, both on his irreverently informal web series, *Comedians in Cars Getting Coffee*, and in the material delivered during his standup tours. Though known to avoid improvisational riffs and spontaneous ruminations, Seinfeld remains one of the most polished performers in the standup profession, delivering his wittily honed anecdotes with a comedic craftsmanship devoted to applying precisely the right words, intonation, and pacing for maximum humor. But while Seinfeld's delivery remains familiar, his malcontented resolve might surprise those expecting him to mellow with age. If anything,



Mu keeps *Drum* at a complex pace.

RICH RYAN

Seinfeld has found even more subjects worthy of his farcical ire, from the surrealism of being continually confused with his television counterpart to the more relatable attempts to be a responsible husband and father. 7 and 9:30 p.m. Thursday and Friday. \$150. 910 Hennepin Ave., Minneapolis; 612-339-7007. **Through Friday** —BRAD RICHASON

THEATER

FLOWER DRUM SONG

PARK SQUARE THEATRE

Once in danger of being discarded as a relic of culturally distorted stereotypes, *Flower Drum Song* has gone through a fascinating rehabilitation over the last 15 years. As originally produced on Broadway in 1958, the Rodgers and Hammerstein musical followed Mei-Li, a Chinese refugee brought to San Francisco as a mail-order bride for a Chinatown club owner. Though the work contained a number of musical gems (such as “I Enjoy Being a Girl,” “I Am Going to Like It Here,” and “Don’t Marry Me”), both the storyline and characters reflected a regrettably superficial understanding of Chinese culture. In reviving the work, however, Tony Award-winning Asian American playwright David Henry Hwang sought to retain both the musical power and central themes involving cultural identity and assimilation, but viewed through a lens more indicative of the actual immigrant experience. Guided by Hwang’s reworked script, this new staging by Mu Performing Arts is sure to recall recent debates over immigration and citizenship, as the characters are torn between honoring traditional customs and adapting to the evolving world. *Flower Drum Song* is further bolstered by the always insightful direction of Randy Reyes and an ensemble cast of 17 Asian American performers. The show is in previews January 20-26. 7:30

p.m. Wednesdays through Saturdays; 2 p.m. Sundays. \$27-\$37. 20 W. Seventh Pl., St. Paul; 651-291-7005. **Through February 19** —BRAD RICHASON

FRIDAY 1.20

ART/MUSEUM

MIGRATION, IDENTITY, AND BELONGING

AMERICAN SWEDISH INSTITUTE

In the art world, debate over how to spend Inauguration Day continues to center on whether all cultural institutions should close in protest. In the Twin Cities, numerous galleries are taking the opposite tack by mounting exhibitions that directly challenge the incoming administration’s racist, misogynist, bullying, and environmentally destructive positions. At the American Swedish Institute, the exhibition “Migration, Identity, and Belonging” opens. The show begins with “Where the Children Sleep,” a collection highlighting Swedish photojournalist Magnus Wennman’s images of young Syrian refugees. The exhibition continues throughout 2017, with additions that explore and celebrate the immigrant experience, reinforcing the institution’s goal of building bridges across cultures. The preview party on Friday, January 20, runs from 7 to 10:30 p.m., and includes live music, gallery tours, and a panel talk on refugees and immigration with PBS’ Fred De Sam Lazaro; Ola Larsmo, author of *Swede Hollow*; UNHCR senior officer Larry Yungk; Tea Rozman-Clark, executive director of Green Card Voices; and author Kao Kalia Yang (*The Latehomecomer*). Tickets are \$15 to \$20. 2600 Park Ave., Minneapolis; 612-871-4907.

Through March 15 —CAMILLE LEFEVRE

CONTINUED ON PAGE 28 ►

PALACE THEATRE

ST. PAUL

GRAND OPENING WEEKEND



ATMOSPHERE

WELCOME TO MINNESOTA 2017
WITH SPECIAL GUESTS

FRIDAY, MARCH 10, 2017

\$25 / 8PM DOORS / 18+ | ON SALE 1.19 AT 11AM

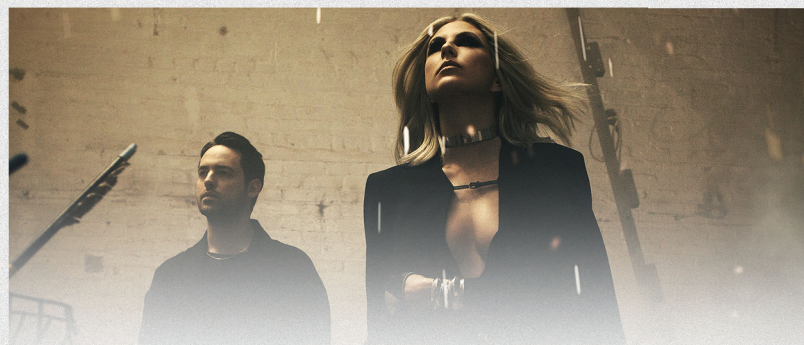


THE JAYHAWKS

WITH THE CACTUS BLOSSOMS

SATURDAY, MARCH 11, 2017

\$30-\$50 / 7PM DOORS / 18+ | ON SALE 1.20 AT NOON



PHANTOGRAM

SUNDAY, MARCH 12, 2017

\$30/\$35 / 7PM DOORS / 18+ | ON SALE 1.20 AT 11AM

PRESENTED BY FIRST AVENUE AND JAM
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Chanhassen

DINNER THEATRES
entertaining *You*

Best Show of 2016

Lavender Magazine



Aleks Krazevich, Keith Rice, Helen Anker

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Power Balladz
The Ultimate '80s Sing-A-Long
January 20 & 21



Blue-Eyed Soul,
Yacht Rock & More
Featuring
The Fabulous Armadillos
February 3 & 4

River
The Music of
Carole King, Joni Mitchell, and Carly Simon
February 10 & 11



Hilarious!
Comedy variety
show every Friday
and Saturday night

A-LIST



John Kohring
snaps scenes
around town,
including
the Bell.

JOHN KOHRING, SWAN

CONTINUED FROM FRIDAY ►

ART/GALLERY

ANOTHER VOICE: POLITICAL ILLUSTRATION OF THE LATE TWENTIETH CENTURY

MCAD GALLERY

"Another Voice" features hundreds of works from the nation's top illustrators. The pieces, which were originally published in the Progressive from 1981-1999, skewer and illuminate the same issues threatening democracy, social justice, racial equity, and the environment today. Patrick JB Flynn, art director at the Progressive during that time, compiled the illustrations, drawings, collages, and paintings for the exhibition. Also on view are works by local artists — including Sue Coe, Michael Duffy, Ralph Steadman, and Anita Kunz — whose pieces complement the show's celebration of unfettered editorial expression. John Schuerman of the now defunct Instinct Gallery had a hand in bringing this collection to MCAD; he'll host a panel talk next month. There will be a public reception from 6 to 9 p.m. Friday, January 20, and an artists' talk Wednesday, February 8, at 6:30 p.m. 2501 Stevens Ave., Minneapolis; 612-874-3700. **Through March 5 — CAMILLE LEFEVRE**

ART/GALLERY

INAUGURATION: ACTS OF RESISTANCE, ACTS OF KINDNESS

SUSAN HENSEL GALLERY

In response to the inauguration, Susan Hensel Gallery will be opening up for a special one-night party for all ages. The walls will be festooned with a variety of political pieces from Hensel, Kurt

Seaburg, and Patricia Olson. Dancers, spoken-word artists, and other creatives will inspire as well. Art will also be made onsite, as guests will be invited to design their own protest art, paint yard signs, and put together buttons. Bring food to share, as the celebration is also a potluck. 6 to 10 p.m. Free. 3441 Cedar Ave. S., Minneapolis; 612-722-2324. —JESSICA ARMBRUSTER

SATURDAY 1.21

ART/GALLERY

JOHN KOHRING: PHOTOGRAPHS

REGIS CENTER FOR ART,
QUARTER GALLERY

A studied calmness is pervasive in John Kohring's first solo exhibition. The Minneapolis artist snaps his findings with a small digital camera that he carries on his walks through neighborhoods, parks, woods, and other public places. Which gives rise to the question: Are his images fine-art photography or merely luckily captured snapshots? How deliberate is his eye and his sensibility? If meaning is found within the juxtaposition of form, color, and line, does it matter? There will be a public reception from 5 to 11 p.m. Saturday, January 21. 405 21st Ave. S., Minneapolis; 612-625-8096. **Through February 11 — CAMILLE LEFEVRE**

COMEDY

JESSIMAE PELUSO

RICK BRONSON'S HOUSE OF COMEDY

"There's nothing going on in that town," comedian Jessimae Peluso tells an audience about her hometown of Syracuse, New York, "just a bunch of

CONTINUED ON PAGE 30 ►



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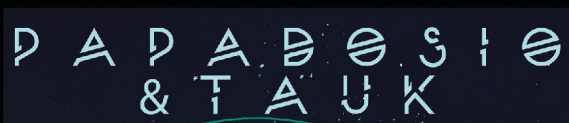
2/19 | William Singe
& Alex Aiono



Saturday | 2/25



3/2 | Granger Smith



Friday | 3/10 | Papadosio w/ TAUk

COMEDY AT SKYWAY THEATRE



Saturday | 2/11
Stephen
Lynch



Saturday | 2/18
Lisa
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Saturday | 4/1
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STUDIO B



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1/26 | The Josh Abbott Band



Saturday | 1/28

THE LOFT

1/19 Kill OG, Gloominoti, Token

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1/26 Mighty Monkz

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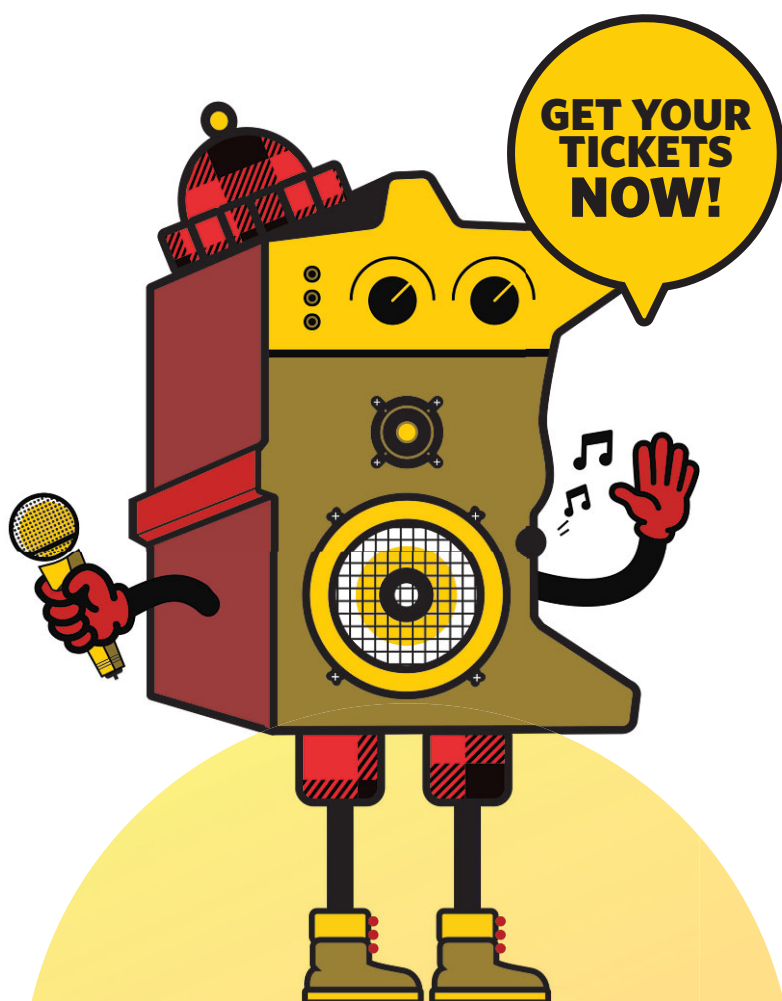
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A-LIST



Go Gaga with
Batsheva

MAXIM WARATT

CONTINUED FROM SATURDAY ►

drugs and no jobs. I think the most successful thing you can do in a town like that is leave. Like the nicest building in my hometown is the bus station." From Upstate New York, Peluso went to Boston and now lives in Los Angeles. Southern California, it turns out, has its drawbacks too. "I saw a spider the size of a doorknob and thought about going back to New York," she says. "I sprayed it with my hairspray. I didn't kill it, but its hair looks amazing." Peluso is probably most widely known for her work on MTV's *Girl Code*. She has also appeared on the E! Network, has written a TV pilot, and is working on a book. "Sometimes I get sick of hearing my own voice and hearing my own jokes," she says. "I need something else to kind of pop me back into shape." 18+; 21+ later shows. 7:30 p.m. Thursday and Friday; 9:45 p.m. Friday; 7 p.m. Saturday and Sunday; 9:30 p.m. Saturday. \$15-\$22. 408 E. Broadway, Mall of America, Bloomington; 952-858-8558. **Thursday through Sunday** —P.F. WILSON

TUESDAY 1.24

DANCE

BATSHEVA DANCE COMPANY

NORTHROP
Batsheva, the contemporary movement company based in Israel, returns this week with a new version of its popular "Decadance." This iteration blends excerpts from founder Ohad Naharin's choreographies from the 1990s through his current work, all of which are based on the driving, feral, technically astute, and emotionally profound movement style referred to as "Gaga." If you gave Sharon Eyal's *Killer Pig*, as performed by

James Sewell Ballet at O'Shaughnessy this fall, a standing ovation, then you'll want to see Batsheva — Eyal helped originate Gaga with Naharin. 7:30 p.m. \$42-\$62. 84 Church St. SE, Minneapolis; 612-625-6003. —CAMILLE LEFEVRE

READING

AUTUMN WHITEFIELD-MADRANO

MAGERS & QUINN BOOKSELLERS

If you've ever noticed how women refuse to take compliments from one another, wondered how an unattractive guy got a gorgeous girl, or asked yourself, "What does she have that I don't?" you'll want to hear author Autumn Whitefield-Madrano discuss her book *Face Value: The Hidden Ways Beauty Shapes Women's Lives* with the local publishers of the Riveter this Tuesday. Blending scientific research, cultural criticism, and personal experiences, the book examines mainstream messages about beauty through multiple lenses: advertising, evolution, language, social media, and relationships. Incorporating interviews with subjects from diverse backgrounds, Whitefield-Madrano, who has a background in women's magazines, uses *Face Value* to pick up where Naomi Wolf's *The Beauty Myth* left off. With a nonjudgmental tone, the author identifies the negative influences and the positive upshots of America's beauty-crazed society. Whether you're obsessed with — or appalled by — the proliferation of selfies, Facebook profile tweaks, and makeup trends, there's plenty to unpack in these pages. 7 p.m. Free. 3038 Hennepin Ave. S., Minneapolis; 612-822-4611. —ERICA RIVERA



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1.28.17

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\$10 29 GSHARP & THE BIZNESS THE BEST BAND MONEY CAN BUY! DOORS AT 7PM, EVENT ENDS AT 1AM	30 CLOSED	NO COVER 31 7 PM JUD HAILEY & THE NEW HARMONY ROCK, POP, COUNTRY	\$5 FEB 1 BAD COMPANIONS SHANNON & BILLS ROCKABILLY SWING DANCE NIGHT DANCE LESSONS START AT 8PM	\$4 8 PM FEB 2 WALTER CHANCELLOR A TWIN CITIES JAZZ ICON	\$8 FEB 3 HOOKERS & BLOW HI-ENERGY ROCKIN' DANCE GROOVES FROM 60/70'S R&B AND POP HITS!	\$8 FEB 4 THRILLBILLIES UPBEAT, FUN, COUNTRY PARTY MUSIC FROM CASH TO CHURCH... AND MORE!
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PHOTOGRAPHY BY JOE DICKIE

YOU MUST REMEMBER THIS

The future is female in *20th Century Women*, and so is the past



Annette Bening and Lucas Jade Zumann

PHOTO BY MERRICK MORTON, COURTESY OF A24

BY MICHAEL NORDINE

How we remember someone can eventually become more important than how that person really was.

Reality softens into memory, details blur, impressions linger. In Mike Mills' semi-autobiographical *20th Century Women*, we see this through the lens of a teenage boy coming of age under the tutelage of his single mother, a modern matriarch living and loving in the late 1970s.

Raising a 15-year-old son on her lonesome and increasingly at a loss as to how she might make him a "better man," Dorothea (Annette Bening) enlists the help of a lodger in her boarding house (Greta Gerwig) and the object of the boy's affections (Elle Fanning). Second-wave feminist literature and Talking Heads records signify both the era and the zeitgeist, assuring us that,

at least culturally, the kid is in good hands as he learns about the world around him. The setting and vibe are pure California, all sea breezes and sunshine, but not Los Angeles — that's where these Santa Barbara denizens drive for punk shows and other nights on the town.

Mills explored similar thematic territory in *Beginners*, although there it was the father/son dynamic between Christopher Plummer and Ewan McGregor. The writer/director makes these interactions feel fondly recalled and nostalgic without going so far as to view them through rose-tinted glasses. He is clearly aware that all emotions — not just the good ones — can feel stronger now than they did at the time.

Much of this is accompanied by a semi-ambient score that sounds like something from a dream, at once vivid and hard to place, giving you the feeling that you've heard it before even if you're not sure when

or where. *20th Century Women* itself is like that — it's specific enough to be distinctive but hazy enough to reach you on a deep, visceral level.

To say that Bening is resplendent is more or less redundant by now, but she really is. Enlightened but just as confused as the rest of us, her Dorothea is always looking for more answers and insights. As the other two women of the title, Fanning and Gerwig come into her orbit and form a bright constellation. "I'm taking a picture of everything that happens to me in a day," Gerwig says after snapping a quick photo of the younger woman. "I don't like having my picture taken," responds Fanning. "I didn't happen to you."

They're the kind of lost souls who can only be found together, a familiar conceit that Mills and his ensemble (including Billy Crudup, at his best) make feel new and alive.

But the ostensible protagonist, 15-year-

20TH CENTURY WOMEN

directed by Mike Mills
opens Friday, Edina Cinema

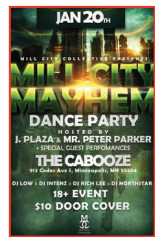
old Jamie (Lucas Jade Zumann), is the least compelling figure here. Everything he knows was passed on to him by the people around him, like he's the sum of their shared knowledge with little of his own to offer.

"My mom was born in 1924," he tells us as Mills plays era-appropriate archival footage; this ends up being a through-line in the film, which tells us how each main character comes into the world as well as how they leave it. Hearing this in voiceover, and seeing glimpses of the people they'll become, is as bittersweet as perusing a photo album filled with dearly departed loved ones — and not quite caring if they weren't as lovely as they now seem all these years later. **C+**

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2/9 THE NOISE PRESENTS **Pop Evil**
2/11 EARLY LEOPRESENTS.COM **Lordi** 25 YEAR ANNIVERSARY MONSTOUR
2/11 LATE **SLIPPERY PEOPLE** TALKING HEADS TRIBUTE w/ MOMENTARY LAPSE OF FLOYD
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2/16 FREEMINDS & CLM PRESENT **Death of My Teenage** w/ ROBB BANKS, DASH, & MORE!
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2/18 LEOPRESENTS.COM **Overkill** w/ NILE
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3/4 **The Menzingers** w/ JEFF ROSENSTOCK, & ROZWELL KID
3/25 **Cody Canada and the Departed** w/ RADIO BIRDS
3/29 CABOOZE & IN PRESENT **Senses Fail** w/ COUNTERPARTS, MOVEMENTS, & LIKE PACIFIC
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NO WHAMMIES

Sandbox Theatre presses the right buttons



MATTHEW GLOVER

BY JAY GABLER

Filling his house with TVs and VCRs, Michael Larson obsessively watched the '80s game show *Press Your Luck* and discovered that the supposedly random prize board behaved in predictable ways that could be exploited by a disciplined contestant. Larson talked his way onto the show in 1984, hiding what he knew, and pulled off the game-show equivalent of counting cards at blackjack.

Narrowly evading the game's bank-busting "whammies," Larson won \$110,237, shattering the one-day record for game-show winnings. How he did it is a fascinating story (there's an informative documentary you can find on YouTube), but in the new *Big Money*, Sandbox Theatre wisely focuses instead on why he did it. Who was this man, and how did his story end?

Not well, we discover, in a show that tracks the strange but true events of Larson's life. The former ice cream man's *Press Your Luck* triumph takes place at the end of the first act, giving the show a rise-and-fall trajectory as Larson later descends into scams that land him on the wrong side of the law.

Directed by Theo Langason with Derek Lee Miller as project lead (a role akin to playwright and dramaturg in Sandbox's collaborative process), *Big Money* is a fun, poignant journey through a strange American life. Once again, Park Square's Andy Boss Thrust Stage proves the perfect home for Sandbox's physical, dance-influenced style.

First-act flashbacks show us how Larson (Peter Heeringa) got his start selling candy bars at school, then advanced to banking

BIG MONEY

Sandbox Theatre at Park Square Theatre
Historic Hamm Building,
20 W. Seventh Pl., St. Paul
651-291-7005; through January 28

and insurance fraud. Later, his marriage frays and he's left on his own to try one get-rich-quick scheme after another — having successfully beat the system once, Larson is convinced he can do it again.

The ensemble keeps the action flowing fluidly through one outrageous episode after another, while never losing sight of the human heart of this story. In a quiet moment, for example, Sarah Parker, playing Larson's wife, explains how her character fell for this unlikely lover — how his energy and ambition were attractive, until they weren't. The show ends with a fantasy return to the game-show format, starkly illustrating that Larson's gift for strategy failed him when it came to his personal life.

While it's a highly satisfying evening of theater, *Big Money* is a case of the whole being greater than the sum of its parts. If more individual bits succeeded as well as Derek Meyer's amusingly indifferent radio DJ (presenter of yet another contest Larson tries to out-think) or Cortez Owens' agent who flips his trench coat back so hard that it lands on top of his head, the show would rack up even bigger winnings.

As it is, *Big Money* makes for a fascinating journey that follows an American antihero all the way from glory to the grave — or, as *Press Your Luck* host Peter Tomarken put it, "the ultimate whammy." **C**

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FRI, FEB. 10

WINGER AND FIREHOUSE

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SAT, FEB. 11

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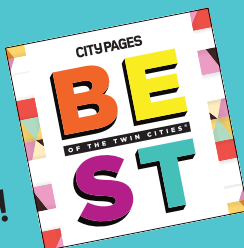
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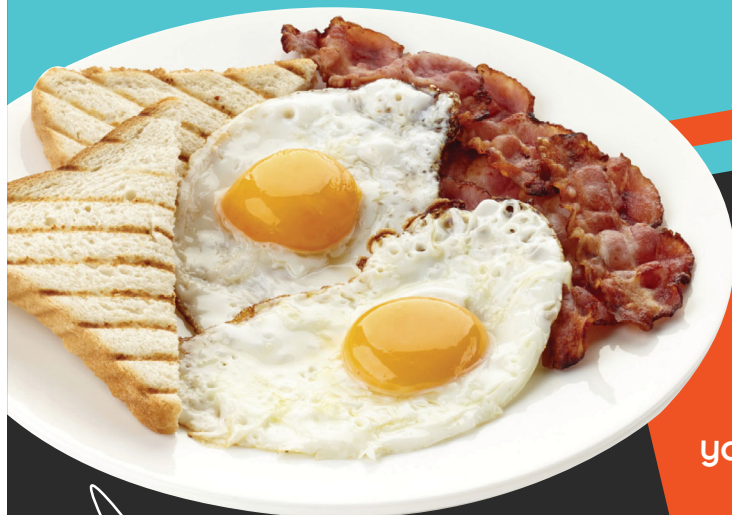
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STREET *Style*

FORMAL FLAIR Looks from St. Jude Red Carpet for Hope on January 8. **BY ELLEN LAWSON**



GRACE JACOBSON

17, STUDENT

What are you wearing?

Free People dress.

Describe your style:

I don't really have a specific style, but I really like chic looks.

What do you look for in a formal dress?

I look for something that I don't think other people will have. I like to be unique and have unique clothes that others aren't wearing.



CLAIRE BARTELS

34, SENIOR COPYWRITER AT PMH

What are you wearing?

J.Crew jumpsuit and earrings, Anthropologie faux fur coat, & Other Stories platforms.

What do you look for in a formal dress?

Cheekiness.

What is your power color?

I power trip on change — keeping it clashy with mis-mix-matchy combos or a freaky monotone. Shoulder pads are also helpful.



JEN ALCOTT

38, DIRECTOR OF SOCIAL MEDIA

What are you wearing?

My dress is Mac Duggal, my shoes are Audrey Brooke.

Describe your style:

I would describe my style as whimsical mixed with classic.

What do you look for in a formal dress?

Material and fit. This dress stood out to me because of the great lace overlay material. I also really liked the mermaid fit.



SARAH EDWARDS

31, FOUNDER OF I AM PLATFORM, FREELANCE CONSULTANT, AND CHIEF CONNECTION OFFICER AT ACOWSAY CINEMA

What are you wearing?

Floral suit from Zara.

Describe your style:

A little Stevie Nicks meets Leandra Medine (Man Repeller) meets Mary Kate & Ashley Olsen. Life can be really serious so I like to have fun with my style.

What do you look for in a formal dress?

Apparently I look for pants!

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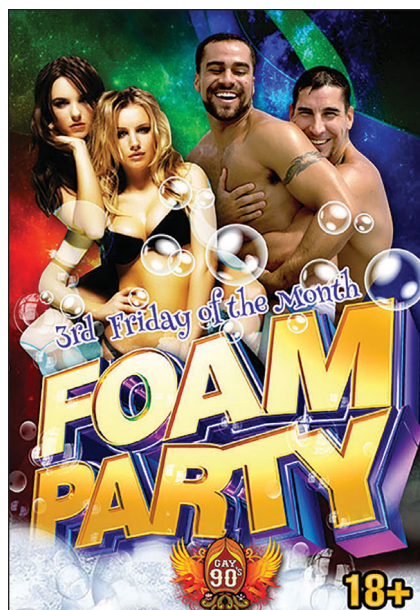
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Twin Cities rapper GainesFM smiles through hardship on his determined new EP



GainesFM (literally) looks to Tupac.

ROBERT HENRY

BY JERARD FAGERBERG

GainesFM sits, the iris of his left eye clouded red. Rivulets dribble down his lip from a gash on his nose, flesh swollen and yellowed with the iron of blood. Beneath the carnage, he smiles goofily, showing two gold teeth, his barely there moustache stretching between the uplifted corners of his mouth.

The image is, of course, staged — a hyper-real promo piece created by photographer Robert Henry and special effects makeup artist Nyasia Arredondo — but every pixel feels authentic. That's why the shot was chosen as the cover of the Crystal, Minnesota-based MC's new EP, *Smile*. On *Smile*, GainesFM exudes skinny-fisted, gritty resilience. Over nine tracks of visceral bombast, he raps like the type of dude who would take a sharp elbow to the eye socket, only to walk out of the mosh pit grinning like Ed Norton in *Fight Club*.

"No matter what comes at you, you gotta keep moving, that was my energy,"

GainesFM says of the EP. "You can't let anything disturb your happiness. It's the process of going through shit and, at the end, being somewhat happy and having this triumphant ride off."

If you look at the last year of GainesFM's career, it'd be easy to assume he's a brash upstart catching on quick. In early 2016, he dropped a cutting LP titled *Reanimation*. Come March, he found himself opening for 20-year-old Atlanta phenom Playboi Carti in Minneapolis. By December, he was hosting shows in St. Paul for Father, another Atlanta powerhouse. It all seemed lightning-fast, but in reality, this was the breakout GainesFM has been pushing for since 2009.

2013 was supposed to be the year he went from bedroom track-cutter to national name. That's when GainesFM, then 23, collaborated on a single with eventual superstar Chance the Rapper. The song, "We Are," shows a much more lyrically driven GainesFM cutting an earnest, optimistic verse.

But it didn't quite work out, and

GainesFM didn't find the exposure he was gunning for. The fruitless half-decade of hustle seethed in him, developing into a huge chip on his shoulder. When *Reanimation* came along, he was ready to dispense with pretense and commit to his dark, vindictive nature.

On *Reanimation*, GainesFM released his tension on songs like "Negative Energy" and "Zombie" — high-energy dismissals that pushed his me-against-all-these-motherfuckers mentality into mantra-driven bangers. *Smile* goes even darker, with GainesFM receding deeper into his disdain.

"The darkness has always been a part of the music I've done in some way," he says ahead of the EP's release party Sunday at the 7th St. Entry. "It's just natural for me."

Darkness is what drew photographer/director Robert Henry to GainesFM. Henry acts as the in-house aesthetician for GainesFM's Freeminds Entertainment production company, and he frequently employs grainy, arthouse film to capture the brooding, volatile energy he senses.

When Henry was searching for an image to encapsulate GainesFM's artistic growth on *Smile*, he knew showing his partner with a busted-up grill and an undeterred twinkle would say just as much as the music.

"Knowing all the shit he's been through to get to where he's at, I see it as a perfect representation," Henry says. "This kid's been beat up and kicked to the curb a billion times, and he's still out here making music."

GainesFM grew up as the mixed-race son of a drug addict. He was raised in a negative environment, so negativity became his default language.

"At this point in my life, you name it, I've been through it," GainesFM says. "I've had to deal with my stepmom almost dying. I've had to deal with a nearly successful suicide attempt from my actual mother where, if I didn't kick in the bathroom door, she'd be dead. My best friend Jake [died] shortly after I started Freeminds. But with this album, I'm moving away from bitching about my problems. I wanna focus on finding happiness. Or trying, anyway."

Beyond the sheer irony of making an antipathetic record named *Smile*, that idea of determination is key to the subtext of GainesFM's message. It's not merely about smiling through pain or for smiling's own sake — it's also about smiling in the face of your doubters.

"The music game is ugly," GainesFM says with a sneer. "It's easy to feel underappreciated or under-acknowledged. I've been doing this a long-ass time. I've worked my ass off and put so much into this that I don't care who says what about me anymore."

Having a chip on your shoulder is practically a birthright in the flyover states, especially for hungry artists. That's why *Smile* is led by "MN Lit," a crowd-pleasing anthem where GainesFM and perennial homie Finding Novyon assert their home state with the ferocious repetition of "Minnesota, bitch!"

"TTTTTTTTTIP actually had a lot of influence on that song," GainesFM says, referring to the ubiquitous local DJ who speaks on the opening of the track. "We were at a B.o.B. concert, and we were standing at the bar, and he did some ATL chant, and we were like, 'We need something like this for Minnesota.'"

By shutting on the competition as a means of putting on Minnesota, "MN Lit" hits on a major theme of *Smile*. Throughout the record, GainesFM uses negativity as a back door for achieving positivity; he con-

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MUSIC

stantly defines himself against the trifling of other rappers. Through these callouts, he builds himself up to the point where he can achieve in spite of — and in turn because of — the obstacles he overcame.

That sentiment crystallizes in the chorus of "Love Me 4 Me," a sagely and resolute whirl of, "I love me for me, I love me for me / So should you / I made you believe, I made you believe / Now I'm free."

"You'd think I'm coming at another rapper, but a lot of times, I'm talking shit about myself," he says. "The thoughts that I have, I'm projecting them as a person, something I can point at. But it's me."

"Love Me 4 Me" is the one moment on

Smile that lifts the caustic veil and lets listeners in on an unspoken truth in the hip-hop industry: The haters called out on the track are fictions. Self-determinism is difficult, so rappers like GainesFM invent a villain, projecting their own insecurities into an external force to rally against.

Seven years of relative obscurity made GainesFM his own biggest skeptic. And only on "Love Me 4 Me" is he able to overcome and reveal a sincere smile.

"I wanted to tell people, 'You gotta love yourself,'" he says. "I gotta tell myself that, too. Me singing it and repeating it, it sinks in. I'm not gonna put myself down anymore. I'm gonna be free from self-judgment." **CP**

CRITICS' PICKS

FIRST AVENUE'S BEST NEW BANDS OF 2016

FIRST AVENUE, WEDNESDAY 1.18

This year, First Avenue's Best New Bands showcase features an eclectic grouping of fresh artists who claim various places around Minnesota. Some are more "new" than others, with different degrees of renown. Three are acts who, in 2016, put out mid- to full-length projects that were well-received among Twin Cities music cognoscenti and beyond: There's shadowy synth-pop duo Fraea, rap duo Nazeem & Spencer Joles, and witty pop-punks Tony Peachka (featuring Danielle Cusack, of past BNB performers Bruise Violet). There's also songstress Lady Midnight (who's released one three-song EP and featured on songs by local favorites Sarah White, Muja Messiah, and I Self Devine), brotherly Stillwater rockers Colin Campbell & the Shackletons, Winona indie-rockers Sleeping Jesus, and genre-defying quintet Tabah (whose beautiful *Time Will Come* EP from last year featured sweeping, intricate songs that crept to seven minutes in length). In the past, First Ave BNB lineups have tended to feature artists who prove to be continually successful in the years to come, including Allan Kingdom, Hippo Campus, ZULUZULUU, Aero Flynn, and Lexii Alijai. 18+. 7 p.m. \$7-\$10. 701 First Ave. N., Minneapolis; 612-338-8388. —MICHAEL MADDEN

THE LUMINEERS, ANDREW BIRD, MARGARET GLASPY

TARGET CENTER, THURSDAY 1.19

The Lumineers arrived in a big way in 2012 on the strength of "Ho Hey," an international hit fueled by stomps and shouts out of the folk revival era, a catchy chorus, and Mumford-esque pop streaks. But on last April's *Cleopatra*, the Denver trio tread more carefully between Americana roots and stadium aspirations. "Sleep on the Floor," for example, is a straight Springsteen rip

featuring middling poetry. The hooky "Ophelia" and the urgent title track keep things lively. Those songs' themes — desperation, bitterness, mortality — infect the remaining music, which becomes spare, sullen, and cautiously crafted, with fewer concessions to the charts. A masterfully quirky songwriter and classically trained violin virtuoso, Andrew Bird is renowned for his musical eclecticism and literate wordplay. His songs were more straightforward and personal on last year's *Are You Serious*. New York-based singer-songwriter Margaret Glaspy's debut full-length album, *Emotions and Math*, is a curious mix of textures: confessional lyrics, ragged, funky rhythms, grunge-y guitars, and a voice that growls, croons, and moans a slate of indignities and lamentations. 7 p.m. \$29.50-\$59.50. 600 First Ave. N., Minneapolis; 612-673-0900. —RICK MASON

ISAIAH RASHAD

7TH ST. ENTRY, THURSDAY 1.19

Tennessee rapper Isaiah Rashad initially rose to fame as the Southern newcomer to Top Dawg Entertainment, the label that already boasted signees Kendrick Lamar, Schoolboy Q, Ab-Soul, and Jay Rock. Fast-forward three years from his 2014 debut EP, and Rashad undeniably has solidified an individual identity. It hasn't been an entirely smooth journey: He's battled alcoholism and an addiction to Xanax, both of which got out of control shortly after he first started experiencing rap fame. Fortunately, he's transitioned to a healthier headspace and his music is more clear-eyed because of it. Rashad's long-awaited full-length debut, last September's *The Sun's Tirade*, is every bit as good as his EP, with warm production flourishes and genuine soulfulness reminiscent of early Kanye. It's not music that overtly seeks to capture your undivided attention, though the album does have highlights, like "4r Da Squaw," "Free Lunch," and "A Lot" (the last of which is



COURTESY OF THE ARTIST

a welcome stylistic anomaly due to Mike Will's space-trap production). With Lance Skiiiwalker and Jay IDK. 18+. 7:30 p.m. *Sold out.* 701 First Ave. N., Minneapolis; 612-338-8388. —MICHAEL MADDEN

THE DEVIL MAKES THREE

FIRST AVENUE, FRIDAY 1.20

The premise of the Devil Makes Three's latest album is right in the title: *Redemption & Ruin*. A variation on the classic Saturday night/Sunday morning country conundrum, R&R dives into an impressive collection of covers. TDM3 has long dabbled in a punk-seasoned blend of country, blues, bluegrass, and Appalachian folk. The core trio, a quirky two guitars and an upright bass combo, recruited a stellar crew to flesh out these nuggets. Vice is addressed first via a scorching bluegrass run through Robert Johnson's "Drunken Hearted Man." Harmonica spikes a rockabilly-echoing version of Muddy Waters' "Champagne and Reefer." Creaky lead vocals ice Kris Kristofferson's already chilling "Chase the Feeling." Townes Van Zandt's dire "Waiting Around to Die" includes vocals from Emmylou Harris. Salvation gets off the ground with the sprightly "There'll Be a Jubilee" and Tom Waits' revivalist "Come On Up to the House." But Ralph Stanley's harrowing "I Am the Man Thomas" has a fire-and-brimstone core, and Hank Williams' harrowing "The Angel of Death" includes apocalyptic twang. Marvelous stuff that either way'll put you on your knees. 18+. 8 p.m. \$25. 701 First Ave. N., Minneapolis; 612-338-8388. —RICK MASON

TYTE JEFF

7TH ST. ENTRY, SATURDAY 1.21

Jeff Allen — alongside Matt Scharenbroich, Jordan Roske, and eventual Doomtree producer Lazerbeak — co-founded the widely acclaimed, straight-outta-Hopkins post-punk band the Plastic Constellations, who, before going on indefinite hiatus in 2008, released four great-to-excellent albums (2004's *Mazatlan* is usually considered

their best). Allen's Tyte Jeff project initially emerged around 2014, and now we're finally getting a debut full-length. Saturday at the Entry serves as the release party for *Lutheran Teens*, a roaring triumph with fantastic-sounding production perfectly fitting both the louder moments ("Take Hold of His Throat") and softer, smoother ones ("Same Tattoos," "Gulf War II"). Allen is also writing his strongest and most unique lyrics; they're funny and specific, with lines about Election Night 2008, dark Pat Benatar references, graphic designers, and homebrewers. Opening are Mrs., Valet, and Iowa's excellently named Greg Wheeler and the Polygamist Mall Cops. 18+. 8 p.m. \$10. 701 First Ave. N., Minneapolis; 612-338-8388. —MICHAEL MADDEN

JC SANFORD

ICEHOUSE, MONDAY 1.23

Trombonist and Minnesota native JC Sanford spent the last couple of decades elsewhere, chiefly New York. That's where he earned accolades as a conductor and arranger for cutting-edge jazz ensembles, working with the likes of John Hollenbeck, Joel Harrison, and Ravi Coltrane. His compositions have been covered by a wide range of jazz artists, including his own quartet, JC4, which released *Can You Believe It?* last month. Coinciding with Sanford's recent move back to Minnesota, the new album will be celebrated with this performance, which will feature Twin Cities jazz stalwarts JT Bates on drums, Chris Bates on bass, and Zacc Harris on guitar. A protégé of trombone icon Bob Brookmeyer, Sanford is an agile player with a warm, glowing tone, graceful textures, and imaginative solos. Sanford's originals on *Believe It?* range from the funky title track (inspired by the Red Sox's 2004 World Series win) to the stylish reverie "Forest Lawn," the slippery jazz-rock grooves of "DumPac," and the Latin-flecked "Chico's First Date." The sole cover is John Scofield's "Easy for You," a rich meditation with country overtones. 9:30 p.m. \$8. 2528 Nicollet Ave. S., Minneapolis; 612-276-6523. —RICK MASON

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Risky Business

Is ear sex really a thing?



Dan Savage

About a year ago, I was pretending to read my boyfriend's mind and jokingly said, "You want to put it in my ear." Since then, I have seen references to ear sex (aural sex?) everywhere! There's even a holiday ("Take It in the Ear Day" on December 8), and I was reading a book just now in which the author mentions how much she hates getting come in her ear. So while I am honestly not trying to yuck someone's yum, I do have two questions. First, is this really a thing? And second, how does it work? I mean, I like it when my boyfriend kisses my ears, but I don't think I'd get that hot from him putting his penis there. It just seems loud.

AN UNDERSTANDING REQUESTED
ABOUT LISTENERS

Ear sex is a thing. But we need to distinguish between auralism and an ear fetish. People into auralism are sexually aroused by sounds—it could be a voice or music or sex noises. (Sex noises can arouse almost anyone who hears them, of course, so technically we're all auralists.) An ear fetish, on the other hand, is a kind of partialism, i.e., a sexual interest in one part of the body (often parts not typically found in pants). A foot fetish is a partialism, for example, as is an ear fetish or an armpit fetish.

Most ear fetish stuff—including the thousands of ear fetish videos on YouTube—is about tugging, rubbing, or licking someone's ear and not about fucking someone in the ear or coming in someone's ear canal. Dicks don't fit in ear canals, and blasting semen into someone's ear could cause a nasty ear infection. So both are risky practices best avoided—but, hey, if PIE (penis in ear) sex is actually a thing, I invite any hardcore ear kinksters out there reading this to write in and explain exactly how that works.

I have a fetish that I've never fully disclosed to anybody. My ultimate fantasy is to be stripped of my assets by a woman and then (most importantly) made homeless. I like dressing up dirty—face, clothing, and all—and even going so far as to look through garbage cans. My question is this: Is it moral to live out this fantasy, considering the plight of homeless people?

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I'm not gonna lecture you about how homelessness is a national crisis. Just like AURAL, I'm not here to yuck anyone's yum. But this is definitely a fantasy—morally speaking—that can't be fully realized.

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Finally, while you're able to fantasize about being stripped of your assets and left homeless, there are real people out there who have nothing and don't find anything about being homeless arousing. Want to be poorer? Donate a big chunk of your assets to nonprofits that assist those experiencing homelessness in your area.

Bi guy here, who's way okay with the use of "fag" or "faggot" in the right context. And what FAGS wrote in about last week—a boyfriend who wants to be called "faggot" while she talks negatively about his cock—is absolutely the right context. There's an evolution in meaning taking place right now, Dan. These days, "fag" is less about sexual preference and more about sexual submission. A submissive man? Gay or straight? He's a fag. Go onto Tumblr and see for yourself. (Also: I have a sneaking suspicion that sparks would fly if FAGS raised the subject of cuckoldry with her boyfriend.)

BI GUY INTO FAGGOTS

Thanks for sharing, BGIF.

mail@savagelove.net

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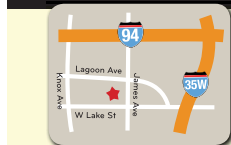
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